

KERAMIC STUDIO

Vol. I, No. 3

NEW YORK AND SYRACUSE

July 1899



THIS is the time of year that most ceramic workers take their vacation—the time when pupils drop off, and studios have a more or less deserted appearance. To those who must make every minute count, it should be the time to study nature, the time to collect new ideas for the winter's work, the time to read and study the history of porcelain and pottery as well as designing. The KERAMIC STUDIO will give the names of helpful books to study, which will not only improve one's work, but make the old porcelains more enjoyable, inasmuch as they are symbolic; every ornament and figure meaning something. During the past few years we have had many valuable collections brought to America, and to appreciate them requires study; not only the study of form and ornament, but the harmony and combination of color, and the glazes. All this knowledge can be stored for the winter's use, when it can be given to pupils, creating a love for ceramics and the desire to possess further knowledge. It is impossible to be a successful keramist unless there is that love for every detail of the work, either in overglaze or underglaze.

In visiting an old shop the other day, the representative of the KERAMIC STUDIO came across a few pieces of interesting pottery, made by an old Turk. The decorations were under the glaze, all Persian motives, covered with the most transparent glaze, which made the colors seem almost like the transparent enamels. The glaze, apparently, was thin, but it had the most lustrous appearance. One could see how the old man loved his work, and the infinite pains he had taken with every piece. His work will live. By studying these artistic things, which in themselves represent much thought and care, we will realize that to paint six plates during the morning is not conducive to the cultivation of the beautiful in ceramic art.

Among the leading scientific works on the nature of porcelain and its chemistry, are the "Traité des Arts Céramiques" by M. A. Bronguiart, Paris, 1844; and "La Porcelaine" by M. Georges Vogt, Directeur de Sèvres, a thoroughly technical work on both European and Chinese porcelain; "History of Pottery and Porcelain in the 15th, 16th, 17th and 18th Centuries," by Joseph Marryat, London, 1868; The works of M. A. Jacquemart, Paris, 1862 and 1873.

The round medallions after Persian motives, by A. G. Marshall, shown on page 55, would make a striking decoration used as bosses around the top of a vase in underglaze, with a monochrome effect. It has also been suggested that they would make unique butter dishes in blue or green and white.

We are pleased to hear from Miss Louisa M. Powe, teacher of art at Wells College, Aurora, N. Y., that she is to spend the summer in Europe visiting Art Galleries and study-

ing. As she is interested in ceramic art, we are hoping for some letters from her which will be of interest to our readers.

The many friends of Miss Bedell will be shocked to hear of her death. Being for a number of years with the Glennys of Buffalo, and for a year with the Fry Art Company of New York, her acquaintance with the decorators all over the country was extensive. Although not a practical decorator, her help and encouragement to all, made her known and loved throughout the country. It will indeed be hard to fill her place.

Miss Jeanne M. Stewart, the artist who has designed our August supplement, will spend the rest of the summer in California, making designs of fruits and flowers, returning in October to her studio, 741 Marshall Field Building, Chicago. We hope to hear more from this energetic and talented young artist.

A design by Henrietta Barclay Wright of Chicago will be one of the features of our August number.

An exhibition of the work of members of the New York Society of Ceramic Art, destined for the Chicago exhibition of the National League of Mineral Painters was held in the Banquet Room of the Waldorf-Astoria, May 16th. Friends only were invited, but the rooms were well filled and all seemed pleased with the work shown. Mr. Volkmar had a fine exhibit of under-glaze ware. Some of the colors suggested the old Chinese work, and the modeled forms were simple and artistic. Mrs. Andreson had some interesting pieces in under-glaze decoration. Mrs. Priestman showed some fine specimens of lustre color work, the large spaces being unusually smooth and free from imperfections. Mr. Marshal Fry gave us a treat in the way of decoration by showing some pieces in browns that fairly rivalled the famous Rookwood pottery. The round vase, with pepper plant decoration, was an exceedingly satisfying harmony in yellows and browns. The vase with the Egyptian figure was a new departure and a good one—the figure decorated one side only, and the form and drapery conformed well to the shape of the vase. Some interesting pieces in blue and white were also shown. Miss Maude Mason had a small but choice exhibit, her vase in geraniums being especially fine. Miss Bessie Mason showed a number of pieces richly ornamented with enamels and gold in oriental designs—her scarlet enamel was especially good. Mrs. Mary Alley Neal, Miss Marquard and Miss Genevieve Leonard also were well represented. Mrs. Anna B. Leonard's exhibit was of conventional designs in table-ware in gold and enamels. Mrs. Adelaide Alsop-Robineau's exhibit was of lustres. We were pleased to meet Miss Glass, of Chicago, who is president of the Chicago Club, and who expressed herself as much pleased with the New York Club's selection for the exhibition.



THE recent exhibition at the Chicago Art Institute, of the National League of Mineral Painters, was by far the most interesting that the League has given. It was larger, for one reason, more clubs being represented, and there was a decided improvement and advancement in the work of all the clubs. Although much of the work was badly placed, and the white drapery in the cases marred the general appearance of the exhibition, still it was the most dignified exhibition the League has given.

Each club had its own jury before the work was sent to Chicago, and there was another jury from the Art Institute to pass upon everything that was brought there. Criticisms were conscientiously given, and many pieces rejected—not one club escaped—so all the more reason have the members to congratulate themselves that the exhibition was so large and that a standard has been established. Most of the work rejected was figure painting. We are happy to state this, for it shows the folly of trying to do pretentious figure painting, without the necessary drilling and training in drawing.

The exhibition was held in the Art Institute, with paintings of old masters upon the wall, as well as those from modern painters, who have spent years and years in the study and drawing of the human form. Is it not presumptuous for a student, who has had a dozen or two lessons, to bring work, mere copies at that, which is faulty in every respect, and ask for recognition in that same room? This will teach a lesson that is well worth consideration before sending work to Paris. The jury then will draw the line a little closer, and nothing but the best and choicest will be selected. This is the greatest step towards advancement that the League has yet made.

We would say also, that the extremely large pieces are most difficult to handle, there being greater danger of breaking. They do not seem to attract the eye any more than smaller pieces, and certainly the chance of sale is smaller. At this exhibition we have noticed that the smaller pieces seem to attract the most attention, and we wondered if it was because the effect of the *whole* decoration could be seen better. The cases with the dark backgrounds showed the china to much better advantage. (These little hints are for the clubs contemplating exhibitions.)

The work of the Chicago Club, with few exceptions, was inclined towards the influence of Mr. Aulich—some of it beautifully painted, and others falling short, of course. Mrs. Cross, the former president of the Club had a case filled with glass, decorated in different styles. Some of her color effects were particularly attractive, especially in the flight of birds.

Her technique was extremely good in all her raised gold and enamel decorations.

Mr. Aulich's painting and handling of grapes was remarkably fine and his work was enhanced by superb firing (by Miss Hatch). Every one knows his roses—they could be recognized all about the room, or throughout the whole exhibition.

Mrs. Crane handles flowers well. Her Narcissus vase was more like the Fry method, and was extremely well done and most beautifully fired. She was fortunate in selling this choice piece. The box with yellow pansies was good, the yellows being transparent and clean, but it was a great mistake to use white enamel on the vase with dandelions, as the decoration was soft, resembling underglaze—only these light spots were prominent.

Miss Van Hise shows Mr. Aulich's training and is a most clever exponent of his method.

Miss Phillips exhibited a charming teapot in Chinese design, of green and pink enamel, and her cups and saucers were all extremely attractive both in design and technique.

Mrs. Frazee exhibited a case full of interesting work, both in conventional design and figure work. Her two small figure vases—one in shades of green and the other in dull grey blues and violet were artistic, and closely resembled the work from the Doulton works. Her conventional work was particularly attractive, both in design and execution. The Arabian teapot was one of the best pieces in the room. It was an intricate mingling of blue, green, dark blue, and brown, the whole being restful and charming.

Miss Topping, whose case was next, displayed only conventional decorations, and one could not but feel the fascination of it, and the intense desire to possess these beautiful pieces. There was a delightful bit of color in a little red vase—just the scarlet tone, with a simple Chinese design in gold forming a band—just that one spot of vivid red looked well in the case of Oriental designs. Her rose jar, Chinese *motif*, was extremely well executed, as also was the chafing dish bowl, although much more simple in design. The rose jar in Persian *motif* was in soft greys, violet, blues and green. Her case contained only choice things showing study and perseverance, with results extremely satisfactory and quiet.

Carolyn D. Tyler exhibited a case of interesting miniatures on porcelain, and Miss Huerman's portrait of a lad with straw hat was remarkably well executed, and looks as if it must be a speaking likeness.

Mrs. McCreery showed a variety of styles of decoration. A small incense burner in Oriental design was clever, but the decoration of the tall jar was not particularly well adapted to

the shape, besides a little confusion of *motifs*, but the Chinese bowl was very good indeed, and very well placed.

Miss Anna Armstrong's work shows Mr. Fry's influence. Her pine cones were particularly well executed. Miss Armstrong's water color studies for china at the Central Art Association rooms were exceedingly clever and will be as useful to decorators as the Klein studies.

Mrs. Clark's palm decoration was most effective and well executed.

Mrs. Des Granges exhibited some charming little plates with miniature roses in a simple border. The simplicity was very attractive.

Miss Iglehart shows versatility in her work. The Egyptian plate was well executed, and her etching on glass is very clever. She has developed a wonderful ruby red on her glass work, and the gold which she makes for her glass is very rich in color, and all her work is well fired.

The exhibit from the New York Club has been partially described in another article. It showed more individuality than any other Club, the work of Mr. Fry, Miss Wright, Miss Mason, Mrs. Robineau and Mrs. Priestman all showing an individual style.

Miss Wright's work, of which the New York Society is justly proud, was badly placed and not with the rest of the Club. While she, Mr. Fry and Miss Mason decorate upon the same lines, their work is entirely distinct and separate, showing the individual handling.

Mr. Fry's work was afterwards placed in a case by itself and showed to much better advantage. It is a great mistake to exhibit the work of that style in the same case with conventional work, or the lustres. His pine cone decoration is wonderful. The harmony of the browns will always be a delight to the possessor.

Miss Mason's geranium vase was a gem and was much admired, as well as her sister's, Miss E. Mason's, little tea-set in blue, with the design in colored enamels.

Mrs. Priestman is successful in lustres, and her work showed individuality, and was well fired.

A pitcher by Mrs. Neal in lustre colors was generally liked.

A little jar in bronze and green and white enamel by Miss Marquard was extremely attractive, both in design and execution—very quiet in color and extremely restful to the eye.

Miss Emilie Adams made a fine exhibit of figure painting, all painted on tiles, framed and hung upon the walls. Her handling is admirable, and her flesh tones delightful. We mention specially the "Monk" after Grützner, "Cupid" after Bouguereau, and the "Marguerite."

Mrs. Andresen showed some underglaze work, which she fired in her overglaze kilns, and which caused much interest.

Mrs. Frank Baiseley of Brooklyn had an interesting vase, jonquils, and Miss Montfort's plates in violets and white enamel were extremely dainty and showed her individuality in handling that especial flower.

Mrs. Osgood, the President of the League, exhibited some green plates that were refreshing in color, the rims being a delicate fresh green, with a suggestive decorative effect running inside, of delicate ferns. Her narcissus vase in silver mountings was very harmonious in color and was well painted and fired.

Frank Muni displays unusual talent and technique in his enamel work. The belt buckle, carried out in the finest paste, gold and enamels, was one of the best things shown.

Miss Ida M. Miller exhibited five steins with Indian heads

for decoration. The background being dark, the whole effect was that of underglaze. The North American Indian seems very popular just now in the ceramic world. The Rookwood Pottery is, perhaps, responsible for this style of decoration. (*"Brush and Pencil"* is publishing some fine Indian studies.)

Mrs. M. Austin Smith exhibited a very handsome punch bowl, but the shade of pink inside was not in harmony with the exterior decoration, which was a continuous decoration of figures, with very dark background. The etched gold border inside was very good, if the decoration had only stopped there.

Miss Mary Taylor's vase, with suggestion of a white peacock was clever, so also her vase with decorative figure.

Miss Henrietta Barclay Wright shows some artistic pieces which we will describe from time to time, as she will be one of the contributors for the KERAMIC STUDIO. Her yellow wild roses are especially well handled, being so clear and transparent and yet blending so softly with the brown and yellow background. Her geraniums were glowing in color, and were extremely well painted.

Mr. Volkmar's single color underglaze called forth immense admiration. His peachblow or pink is certainly remarkable, as well as the greys and greens. The New York Society is very proud of Mr. Volkmar.

The Louisville Club exhibited a few choice pieces, some admirable work from Miss Alice Jones, steins from Mrs. Grant, with figure decorations.

Mrs. Le Tourneux of the California Club exhibited a most charming bonbonniere in Persian motive, light blue, dark blue, white enamel and gold.

Mrs. Culp handled double violets delightfully on a square tile, framed in olive wood.

Mrs. Perley sent a large lamp of underglaze blue, with medallion in figures and a very elaborate all-over design in raised gold, very handsomely modeled. Mrs. Roberts' lustre kettle was good in color and well fired.

The Denver Pottery Club exhibit was small but choice. Miss Failing's enamel work was good, and the little Colorado landscapes used in small medallions in her decorations were charmingly painted. Miss Parks' raised gold was well done, so also was that by Miss Parfet. Mrs. Hubbard's portraits of George and Martha Washington in monochrome were clever.

The Detroit work showed, more or less, the influence of the two decorators, Mr. Bischoff and Mr. Leykauf. Very little, if any, conventional work was shown. Miss Berwick had some interesting copies of the Dresden, and made some sales of it. There is always something attractive about the Dresden.

Miss Chandler had a large exhibit. Her thistles were well handled, so also the yellow roses.

Mrs. Nasmyth's cup and saucer with violets, with gold background, was decorative and showed individuality.

Mr. Bischoff's work delighted his many admirers. There was tremendous technique in his jonquils and the hyacinths. His backgrounds were generally dark, and the design more simple in effect than formerly.

It would give us pleasure to mention each one, but in so large an exhibit that is impossible.

Altogether, the whole exhibit of the League was interesting, and our criticism is only one point of view. Mrs. Osgood and Miss Perry will each give her point of view. The work is undoubtedly gaining and improving. We must work yet harder for the Paris exhibition. Many of these things will surely be sent. "We feel eager to do something better," is the general expression.



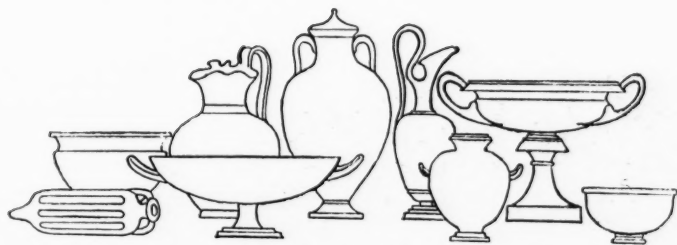
DECORATION FOR PLATE—K. E. CHERRY

CAREFULLY trace in the design with India ink, then dust the edge with Persian Green. With a little cotton on a brush handle wipe out the color where the roses and scrolls are to be modeled in for the second firing. Then fire.

The paste and painted roses are done after the first firing of the plate. The roses are laid in with Pompadour, leaves of Moss Green, Brown Green and Shading Green, shadow

leaves are washed in a moist background. For the background use Lemon Yellow, Blood Red, Violet No. 2 and Copenhagen Blue. In touching up the roses for the second firing (3d of the plate) use Rose; strengthen the leaves, accent the stems with a touch of Blood Red.

The jewels are made of enamel colored with Prussian Green and put on for the third firing.



HISTORIC ORNAMENT—GREEK



GREEK art originally was a continuation of Egyptian tradition modified by Assyrian and Phoenician influences. The Greeks being an artistic and original people produced an ideal and individual style which has retained its superiority for pure beauty of line.

Greek art has greater liberty and grace than the Egyptian, being unrestrained by religious laws, but for the same reason it is wanting in the charm of symbolism. It is cold—almost without soul, but the principles of decoration were thoroughly artistic and always kept within the bounds of good taste.

The decorative feeling is always simple; ornament subordinate to figures decoratively used. Everything clearly conventional when not purely ideal. The decorations are inspired by nature but free from servile imitation of details.

The conventional rendering of plants and flower is rather far removed from the natural types, the honeysuckle ornament being the easiest to recognize.

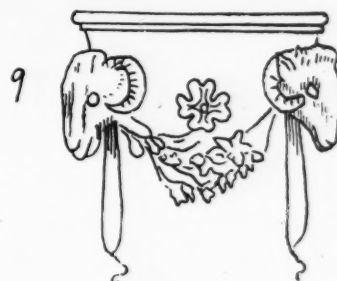
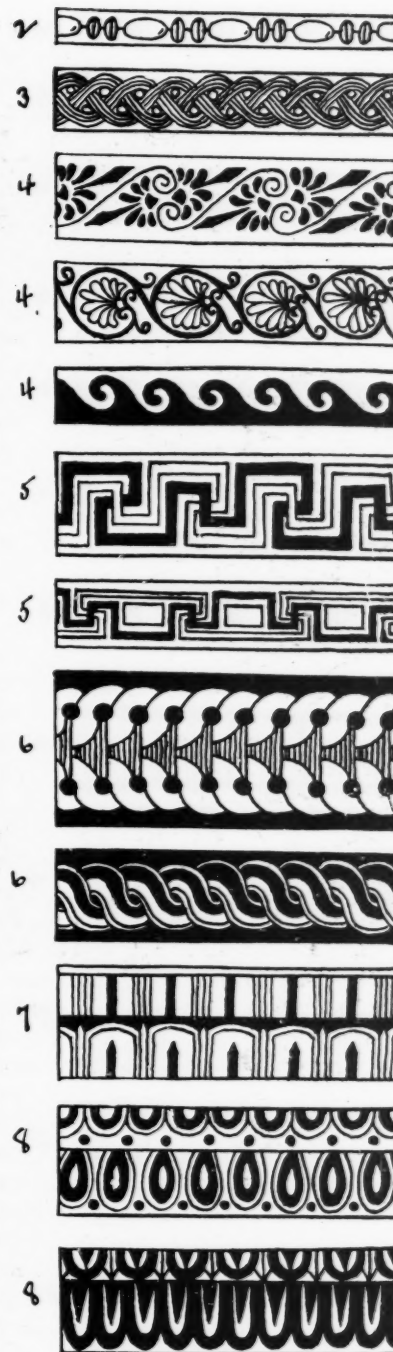
Symmetry and regularity are leading characteristics. The Greeks observed nature, did not copy, but worked on the same lines, *i. e.*: radiation from parent stem, proportionate distribution over areas, tangential curvature of lines. Each leaf was done with a single stroke. It shows a high state of art—that there should be so many artists with so unerring a touch. We can hardly copy with the same happy result, lacking the technical skill.

M. Jacquemart says of their method of conventionalizing everything: "Even the white waves of the sea, so often frayed by the wind, seeming essentially variable and capricious, are brought under the yoke of ornamental regularity. They have transformed them into elegant Vitruvian scrolls which the ancients had the sense to place always at the base of goblets, whilst among us, through ignorance of their signification, they are frequently placed where they are perfectly meaningless."

The ornamental forms used are *Chaplets* and *Egg Mouldings* (Nos. 2 and 1a), *Ogees* (No. 8). These are formed from the parts and leaves of water plants. The lower design, No. 8, is what is called frequently the "egg and dart" pattern. *Trellised mouldings* (No. 3), *Wave lines* (No. 4) which are used always at the base of decorations and represent the waves of the sea. Two of these designs have combined with the wave line the conventional honeysuckle ornament. *Meanders* or frets (No. 5). These are variations of the familiar Greek "square scroll." *Cable mouldings* (No. 6), *Channellings* (No. 7), *Palmettes* (No. 10) formed from different plants, especially the Acanthus leaf which decorates the Corinthian capital, and *Bucranes* (No. 1b and 9) which were originally suggested by the animal sacrifices, when the victims were wreathed and garlanded.

Figures in Silhouette (Nos. 11). We have given also some pottery forms as suggestions to modelers. There were few colors—black, red, white, ochre—a few re-

mains of decorations seem to indicate that gold had been used sparingly—brown and two shades of green and blue.

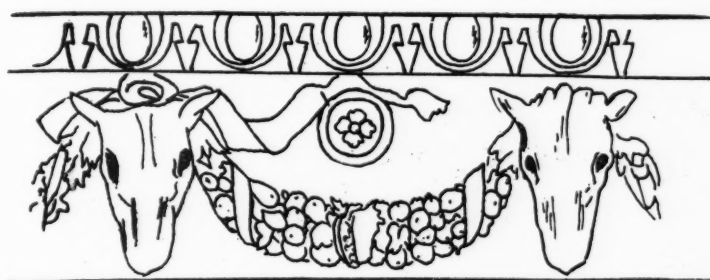


No. 10.



No. 11.





1a.

1b.

Application to**Modern****Design**

Any of these little borders can be used just as they are, or working on the same lines use modern ornaments. To show what can be done in this way we have a plate, cup and saucer border made by a pupil, the first half of design using the actual Greek ornament, the second half, substituting a modern design on the same line. Any desired color scheme can be used for the modern application, but the purely Greek design should be treated in Greek colors.

We have also a vase decorated according to Greek methods, the ornaments being modernized. We suggest the following as an effective treatment for the vase design.

COLOR SCHEME: *Blue, celadon or green, and gold.* Figures painted in natural colors and outlined with fine black lines, use some *ochre* and *brown* in draperies where the gold background should show through, the string of pearls in *white enamel*, a touch of *scarlet* in diamond shape ornament and "tear drop" pendants, also in centre of ornament at the top of the vase. The scarf drapery in *white* outlined in *gold*. Handles, *gold*. A banding wheel would aid materially on all designs made in Greek methods as so many horizontal lines are used.

We have been hoping that some of our readers would muster the courage to try some designing from the *motifs* in these articles, but as yet, except from pupils, none have been received. We look forward to the time when the editors and subscribers will work together like teacher and pupils and so bring out the best in both.

GREEK PLATE AND CUP AND SAUCER

Sara B. Vilas

GREEK DESIGN.

First section of border (egg and dart pattern): Dark part of design, Red; light part, Gold, outlined in Black.

Second section: Ground, *Café au lait*; ox heads, flat Gold, outlined in Black; ribbons, Dull Blue, outlined in Black, medallions to match upper border; garlands of fruit, Brown, outlined in Black.

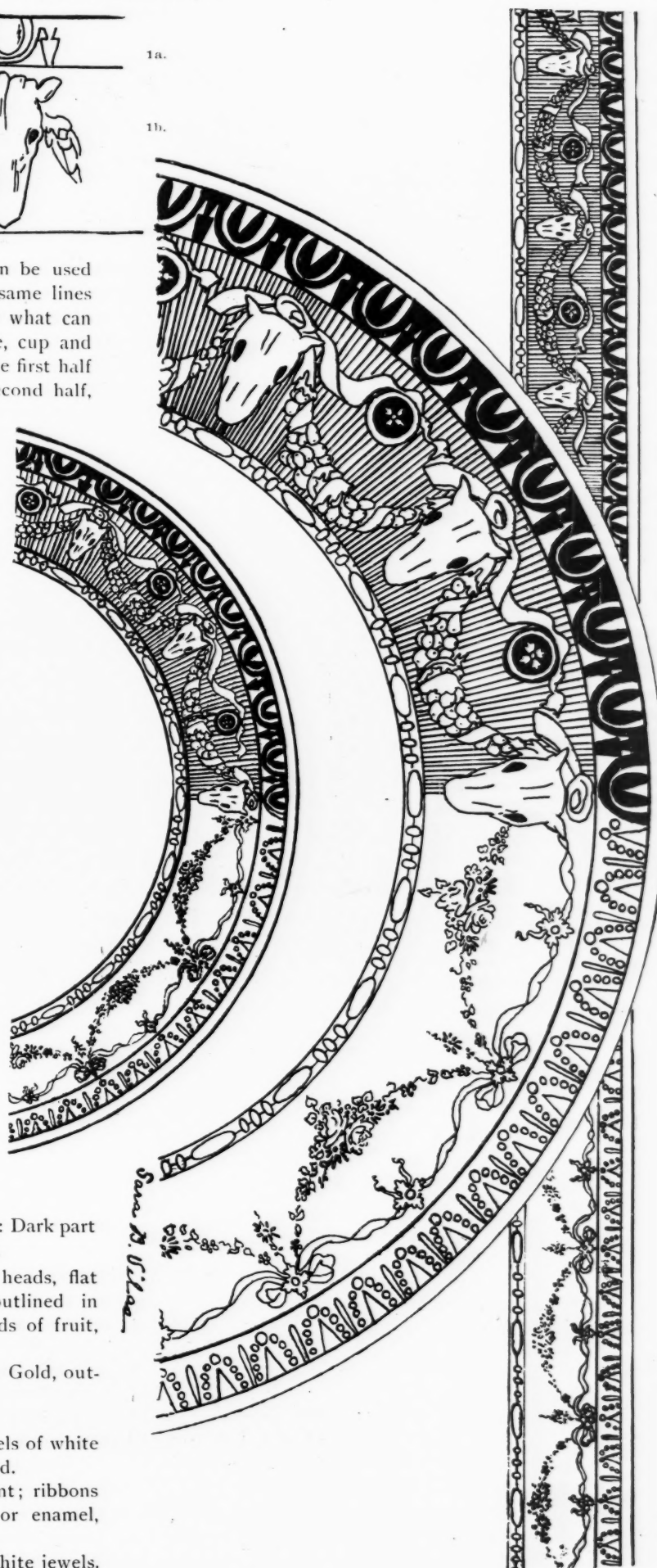
Third section: Dull Blue ground; chaplet in Gold, outlined in Black.

APPLICATION TO MODERN DESIGN.

First section: Ground, Turquoise Green; jewels of white enamels, the darts White Flat and outlined in Gold.

Second section: Ground, a delicate Cream Tint; ribbons in Turquoise Green; garlands modeled in paste or enamel, ornament of raised Gold with Turquoise jewel.

Third section: Turquoise Green ground and White jewels.



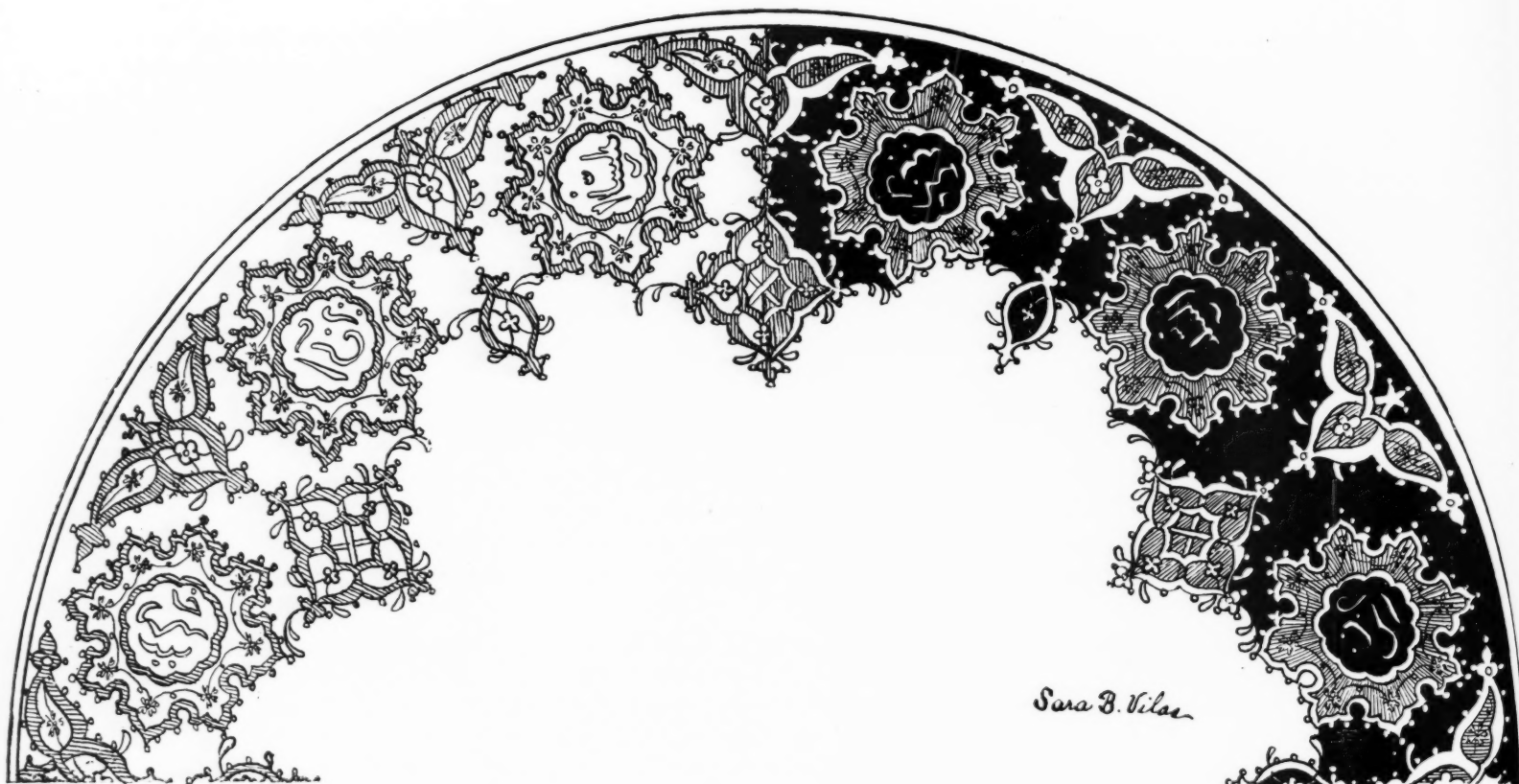


PLATE BORDER ADAPTED FROM THE PERSIAN—SARA B. VILAS

TREATMENT FOR PLATE BORDER

Sara B. Vilas

NO. I. Ground work, Gold. Center of medallions, Dull Red. Edges of medallions and lettering in centers, Deep Yellow. Ground of medallion borders, Green. The little flowers, Violet outlined in Gold. Edges of three cornered ornament, Orange. Ground work, Turquoise Blue. Flower, Violet outlined in Gold. Oval ornament, Deep Yellow. Square ornament, Pale Yellow—ground, Violet. The little dots all around design in Turquoise enamel. The design would be very effective outlined in Black on the Gold ground.

No. II. Design in Orange, outlined in Black on a Pale Yellow ground. Centers of medallions alternately Green and Dull Blue with Gold letters outlined in Black. Borders of medallions between the edges of design Gold, etched to represent rays coming from the center. Flowers, Violet outlined in Black.

Ground of triangular, square and oval ornaments, Violet. Flower in Turquoise Blue with Gold outlines. Turquoise or White enamel dots around design.

TREATMENT FOR PANSIES

F. B. Aulich

FOR CHINA COLORS.

THE accompanying design of Pansies on a fernery can be used on a variety of shapes if not too large.

They can be used on a rich back-ground of Yellow Green shaded into a Black Green in the depths. A soft mellow effect is obtained by painting the flowers into the moist back-ground

and lifting out the high lights with a small pointed shader.

Paint the Pansy on the upper left hand in a light Blue Violet, the upper petals darker and the ones on the right in a dark velvety Purple and the other in Yellow and Brown.

The flowers being very effective in coloring use a dull Yellowish Green for the leaves.

Care must be taken to force the design on the middle Pansy by finishing it more highly than the rest and have the high lights strongest.

In the second fire use more softening colors and a Greenish Violet for the suggestion of ferns.

In third fire strengthen all the colors which may have been destroyed by the firing and put in veins in the centers with a fine pointed brush. For this use the Brunswick Black.

FOR WATER COLORS.

In copying the design of Pansies in Water Colors leave out the shape of the Fernery and extend the back-ground over the whole sheet to be painted.

Some Sap Green with Paynes Grey will make an excellent back-ground for the rich velvety Pansies.

Moisten the paper first with a sponge before applying the back-ground and lay in the flowers at once, taking care to preserve the lights unless you wish to apply Chinese White for that purpose.

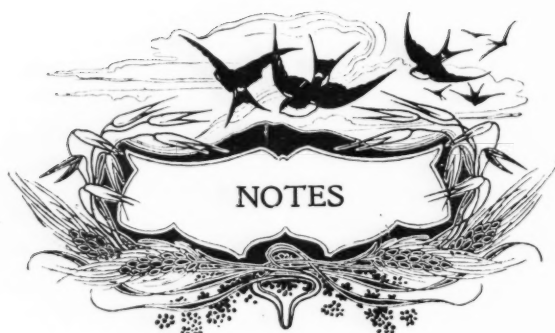
Paint the Pansy to the left, a cream White or Yellow, the upper two petals a Bluish Violet, and use Burnt Carmine and Cobalt Blue for the Dark Pansies, on the right, a little Gamboge in the centers and the veins in neutral tint.

Lay in everything when moist if possible and put in the little finishings and accents when dry.



PANSIES—F. B. AULICH

F. B. Aulich.



LEAGUE

NOTES

The seventh annual meeting of the National League of Mineral Painters was held May 24th, in Chicago, under the auspices of the Chicago Ceramic Association, at the rooms of the Central Art Association, in the Fine Arts Building.

Mrs. Worth Osgood, the President of the League, presided. The Secretary called the roll of clubs, with the following responses:

New York, represented by Madame Le Prince, Miss Hörlocker, Miss Adams and Mrs. Leonard.

Chicago Ceramic Association, Mrs. Cross and Mrs. Bradwell.

Mineral Art League of Boston, no delegate, but Madame Le Prince was appointed.

Wisconsin Club, Mrs. Hughes.

Brooklyn League of Mineral Painters, Miss Montfort and Mrs. Baisley.

Detroit Ceramic Club, Miss Perry.

Jersey City, Madame Le Prince, proxy.

Louisville Ceramic Club, Mrs. Cassidy.

Bridgeport Club, Miss Montfort, proxy.

Columbus Club, Miss Montfort, proxy.

Providence, Madame Le Prince, proxy.

Denver Pottery Club, Mrs. Leonard appointed.

California Ceramic Club, Mrs. Leonard, proxy.

The minutes of the last annual meeting were read and accepted. The report of Recording Secretary Miss Ida Johnson was read by Mrs. Anna B. Leonard. Miss Johnson urges each club to do its part of the League's work for the coming year, to answer all communications promptly, and to co-operate with the Advisory Board or the President, so that the enormous business for the coming year may be carried on with greater speed and facility. Her report was listened to with interest and accepted.

The Treasurer's (Mrs. Baisley's) report was read, embracing all the financial dealings of the year. The report comprised all details, and was comprehensive and instructive, and showed the League in fine financial condition. She suggested that each club send reports of its exhibition expenses, so that comparisons may be made, and that the results may benefit other clubs. It is very necessary, too, for clubs to keep the Treasurer posted regarding the correct addresses of its members.

Report of Corresponding Secretary, Miss Leta Hörlocker, was read and accepted.

Nominations were then in order for the Advisory Board. The following members were elected: Miss Hörlocker, Mrs. Priestman, Miss Montfort, Miss Fairbanks, Mrs. Doremus and Mrs. Leonard. Warm vote of thanks given to all the officers, for the past year's work. Communications from outside clubs were read, showing the League's aid and influence.

Mrs. Frackelton of Milwaukee, being the representative

of local Federation of Clubs, extended to the League an invitation to exhibit next year in Milwaukee, at the Biennial Federation of clubs. It was decided to leave the invitation for the Advisory Board to act upon.

The Duquesne Club of Pittsburg, was nominated for membership by Mrs. Cross, vouched for by Madame Le Prince and Mrs. Osgood, and unanimously elected to membership.

In view of the enormous correspondence necessary for the business of the Paris Exposition, it was moved and seconded that an Assistant Secretary should be appointed by the President, to serve both the President and the Corresponding Secretary. Meeting adjourned.

Keramic Congress, morning of May 25th. Address of welcome by Mrs. Cross, President of Chicago Ceramic Association. Address of welcome by Mr. James Lane Allen, President of Central Association. Paper from Mrs. Wagner of Detroit, read by Miss Perry, on "Federation of Clubs." Paper by Mrs. Kingsley of Bridgeport, Conn., on "League Course of Study."

Morning of May 26th. Mrs. Osgood presiding, meeting was called to order. Address was given by Mrs. T. Vernetta Morse, editor of *The Arts for America*, the subject being, "Skeletons in the Professional China Closet." After she had finished this most interesting paper, a vote of thanks was extended to her. Mr. Gates, the President of the American Terra Cotta and Ceramic Co., addressed the meeting, carrying his audience with enthusiasm. He showed some interesting specimens of terra cotta vases, with the effect of gold running through the glaze. Vote of thanks given to Mr. Gates for his interesting talk, and he was asked to continue. Vote of thanks was given to the Atlan Club of Chicago, for their hospitality in the artistic reception given to the League at the workshop of Mrs. Koehler and Miss Waite.

Morning of Saturday, May 27th. The meeting called to order by Mrs. Osgood. A most interesting paper by Mr. Charles F. Binns was read, the subject being, "The Use of American Wares by American Ceramic Decorators." (The paper will be published in the August issue of the *KERAMIC STUDIO*.) Many were present to hear it and were disappointed in not meeting Mr. Binns personally, as he made many friends in Chicago during the World's Fair, and at that time represented the Royal Worcester manufactory of England. A vote of thanks was given to Mr. Binns, with regrets for his absence.

Then the meeting was addressed by Mr. Cameron, with a view of taking the entire League exhibit out to Omaha, for the Greater America Exposition, which opens July 1st. A committee of delegates from New York, Chicago and Detroit was appointed, with Mrs. Cross as chairman, to attend to all business pertaining to the exposition. The committee was assured by Miss Butterfield that the exhibit will be made in the Fine Arts building of Omaha. A draft of letter proposed by Mr. Cameron, and submitted to committee. This was decided to be typewritten and sent to each individual member of the League to gain permission to send work to Omaha. (The responses June 3d showed that an exhibit would be sent from each club.)

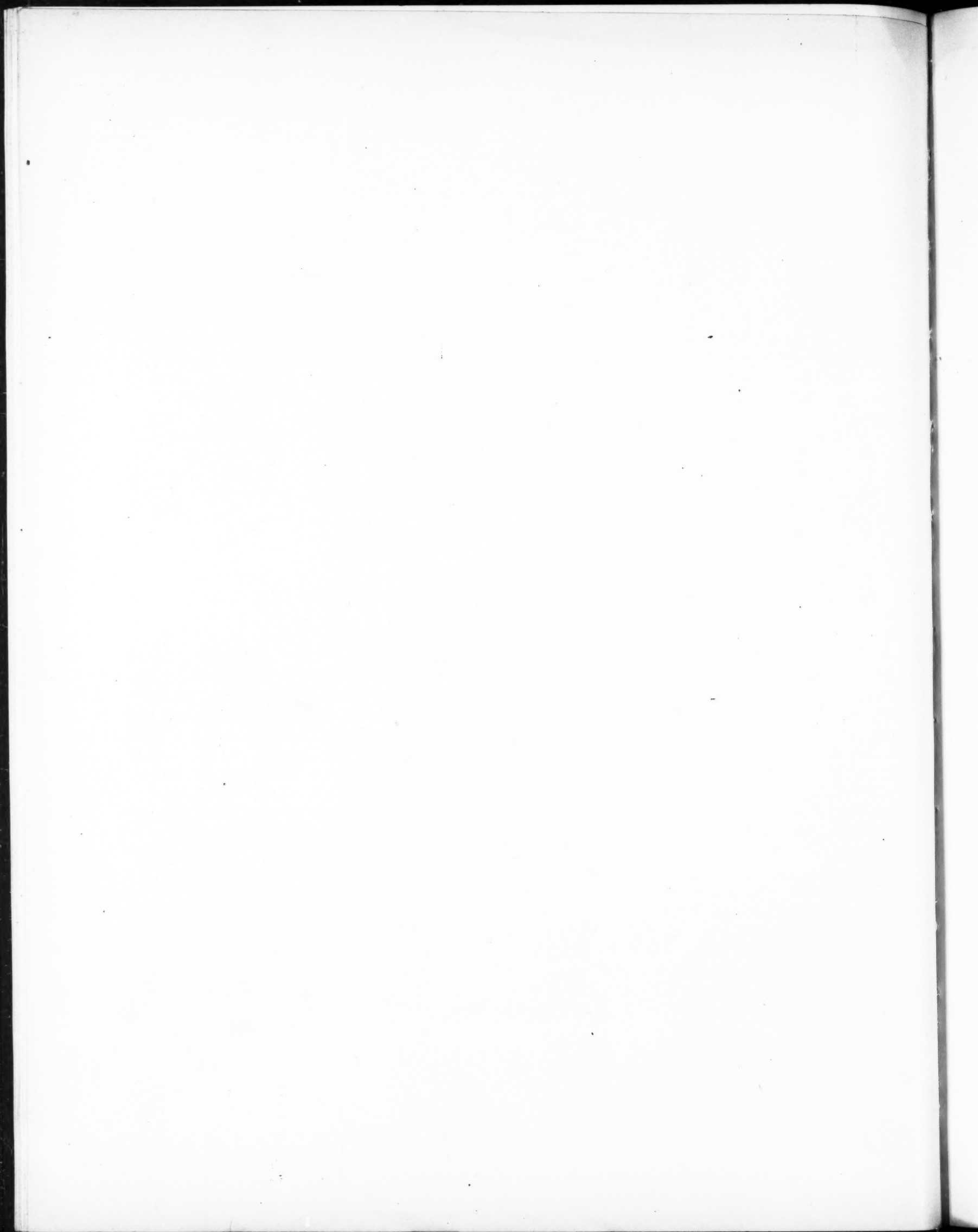
Saturday afternoon, May 27th. Lecture by Mr. Hasburg at the Art Institute illustrating the mixture and making of glass, grinding, mixing and firing of colors, in kilns specially prepared for the occasion.

Morning of May 29th. Meeting called to order by Mrs. Osgood, extending hearty welcome to all strangers, saying the meeting was open to all. The League course of study was then taken under consideration, and plans discussed to make



CHOCOLATE POT—MRS. ANNA B. LEONARD
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT
JULY 1899



it more generally used, either in part or whole. Mrs. Hughes, for the Wisconsin Club, expressed pleasure and satisfaction regarding the course of study, saying it had been helpful to them all. Discussions regarding designs for a government table service (which is included in the next year's course of study) were then in order. Members are advised to communicate with Mrs. L. Vance Phillips (after September) for information upon this subject, Mrs. Phillips being Chairman of the Educational Committee.

The business of Paris Exposition was taken up. Space was applied for a year ago, and Mr. Peck is in sympathy with us, everything is satisfactory and an official announcement will soon be made concerning arrangements, etc. Committees on Transportation and Freight, one in the East and one in the West, will be made.

Moved by Mrs. Cross, and seconded by Miss Hörlocker, that the KERAMIC STUDIO be made the official organ for the League's business during the coming year for the Paris Exposition, unanimously carried. A proposition was made by Miss Iglehart and afterwards put in the form of a motion by Mrs. Cross, seconded by Mrs. Glass, and carried:

That a paper should be drawn up, securing signatures of the teachers visiting the city as well as Chicago teachers, agreeing that lessons in ceramic work be given by the term and to be paid for in advance, same as for music and other art studies, to insure better and more earnest work, as well as protection to the teachers.

[We would be glad to hear the result of this movement.—ED.]

Miss Iglehart will meet the ladies for discussion upon this subject. The Ceramic Congress then disbanded, all acknowledging the benefit of reunion and expressing pleasure over the progress of the work of the League.



CLUB

NEWS

The Chicago Ceramic Association entertained most delightfully at luncheon on Wednesday, May 24th, the delegates and members of the National League of Mineral Painters, in their quarters at the Central Art Association rooms.



IN THE STUDIOS

Miss Leta Hörlocker exhibited in New York, a pitcher decorated in lustre colors, that was extremely attractive. The body of the pitcher was light green lustre, with darker green handle, base and spout. The decoration was pine cones, modeled in paste, covered with silver and green gold. The needles were of darker colors iridescent. It was an entirely new idea in that style of decoration, and was very charming without being conspicuous, which is so often the case with lustre colors.

Most of the Chicago teachers were occupied with classes in the mornings, but at all times visitors were welcomed. Miss Van Hise was preparing a large vase for the first fire, and her roses seemed clear and clean and well drawn. Miss Armstrong was busy painting a delightful bunch of asters, her inspiration being one of Mr. Fry's charming aster vases, which was before her. Miss Dibble was occupied with pupils, but took the time to show some of her conventional work, also her sketch book, which contained charming bits of designs, or combinations of color and tones. Miss Topping has the same studio, but was not in that day. Miss Clarke was not in, but Miss Bradley, was extremely hospitable. Miss Iglehart showed some fine water colors and conventional designs, and several pieces of

her glass which she had just finished etching. Her glass firing is most successful.



VISITORS IN CHICAGO

The Exhibition and Ceramic Congress attracted a large number of visitors from different cities. From New York and Brooklyn there were fifteen: Mrs. Worth Osgood, Madame Le Prince, Mrs. Baisley, Misses Horton, Mrs. Cogswell, Mrs. Fry, Mr. Marshall Fry, Miss Montfort, Miss Mason, Miss Hörlocker, Miss Adams, Mrs. L. Vance Phillips and Mrs. Anna B. Leonard.

Western people are noted for their hospitality, but the Chicago Club certainly outshone any previous records, by their kindness and courtesy to all the visitors whether delegates or not. After the Congress in the morning there was always some entertainment for the afternoon, and all strangers will carry away the remembrance of a most charming as well as an instructive week, and there seems the most perfect harmony and fellowship among all the members, whether from the east or west, north or south.

From Louisville there were: Mrs. Morton Cassidy (the President of the Louisville Club), Mrs. Martin and Mrs. Jacqueman. From Indianapolis: Mrs. Wilcox, Mrs. Day, (President of the Indianapolis Club), and Mrs. Orendorf. From Milwaukee: Mrs. Hughes, Mrs. Frank, Mrs. Frackelton, Mrs. Max Hotellette and Mrs. Rintleman. From Detroit: Miss Mary Chase Perry and Miss Candler. From Pittsburg: Mrs. Chessman and Mrs. Brownlee, besides many others who did not register.

The Chicago Ceramic Association has rooms with the Central Art Association in the Fine Arts building, and it was there the Congress was held, and it was the rendezvous of all the keramists during the week. The art stores, as well as Burley's and Fields', extended an invitation to visit them, which was accepted and enjoyed very much. There is a fine supply of undecorated china at Burleys', and the most accommodating clerks to show you everything. Their decorated china is most beautifully displayed, and the representative of the KERAMIC STUDIO was delighted with the variety of handsomely decorated dinner plates. These are well worth studying.

To understand another interesting side of the work in ceramics, she visited the Chicago China Decorating Works, where nothing but the ordinary factory work is being done. Here were a hundred dozens of things decorated for hotels and railroads. Here it is that all the china for the Pullman dining cars is stamped. This is entirely a mechanical process, and many young girls are employed to carry on the work. First a metal plate is made, the letters are filled with the mineral color (in powder) then a printing press takes the impression on paper. This paper is placed on the mug, plate, or whatever form is used. The paper is taken off, leaving the letters stamped on the china. At the time the letters were in red, some of them were made black by rubbing a little black over the letters with the finger. Then they were fired. The kilns were of brick and very large, the men were just then stacking them. With the china then used (made in New Jersey) no stilts were used, one plate rested against another, this china having a hard glaze. The fuel used was coal. All this was interesting, and how lovely it would be if we could work a little faster by hand, yet how very *uninteresting* it would be to make *our* work entirely mechanical, like those poor girls,

who do nothing but paste letters on beer mugs, day in and day out.

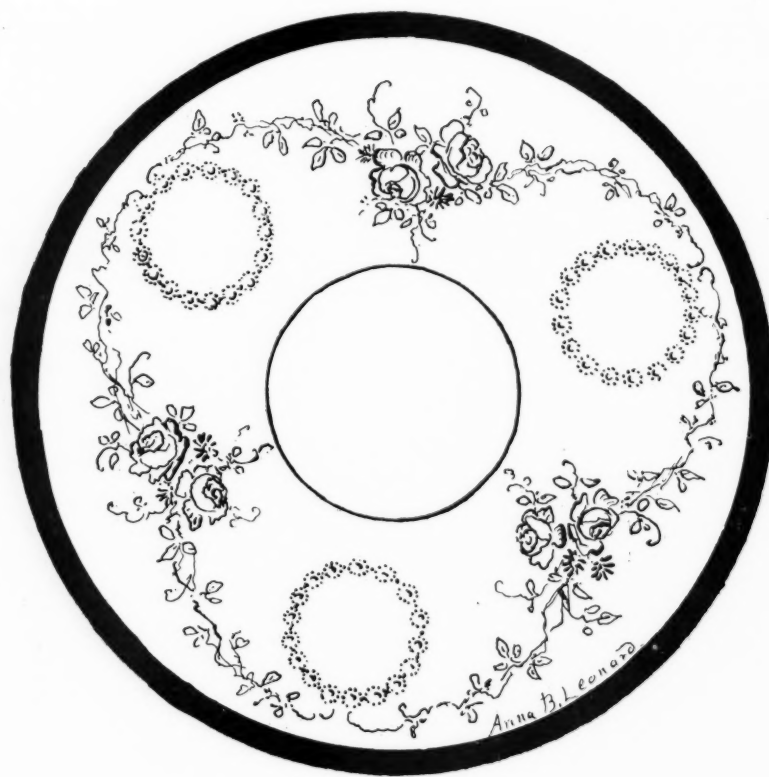
Thayer & Chandler have a stock of china, as well as their artist materials, some of the good things that we used to find at the Western Decorating Works. How all the strangers miss that place, and the kindly interest that Mr. Grunewald took in each one of us. No one seems to have taken his place here.

Mr. Reeves has an interesting store, where he keeps artist materials and kindergarten supplies. There were some nice black frames there, very suitable for framing porcelain tiles. Fruit or monochrome decorations look well framed in black.

Altogether there is much being done here in ceramics, the teachers have attractive studios, and all seem busy. The

Auditorium Tower or Marshall Field building seems the favorite location for the studios. But there are no studio apartments as in New York, where most of the artists have their studios and living rooms combined into a most attractive home and work shop. The majority of the New York artists adopt that plan, but I know of no other city that has the same studio life, which seems so fascinating to strangers.

Mr. Aulich has his studio in his beautiful home, devoting the whole lower floor to his work. Living a distance from the business center does not seem to diminish the number of his pupils. His water color studies are equally as instructive and interesting as his work on china. Nearly all of the Chicago artists make their own water color studies,—one medium assists the other,—and it is better to make studies from nature in water colors first, then adapt them to china.



TREATMENT OF CUP AND SAUCER

Anna B. Leonard

THE dark band at the top of the cup, and the band in the edge of the saucer can be painted in Turquoise Blue (a combination of Deep Blue Green and Night Green) and should have a gold finish on each side of the band—either in raised Gold beading or a flat Gold line. The handle can be either the Turquoise color, or Gold. In this same number a treatment of the miniature roses may be found.

The circles of jewels are made of enamel dots (colored with the Turquoise tinting which is used in the bands) and should be inserted in a small setting of raised Gold dots, very neatly and carefully made.

This is an after dinner coffee cup, and a different color may be used in the bands—Dark Green is very attractive, so

also is the Rich Maroon, but be sure to choose a color that harmonizes with the roses, or else paint another little flower instead. Yellow bands, with yellow roses make an interesting decoration. In that case color the enamel Yellow (Silver Yellow) or use it plain White.

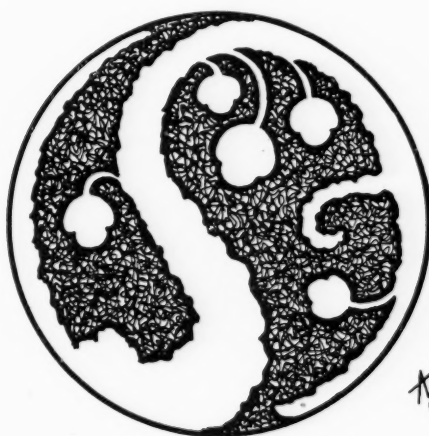
TREATMENT OF PLATE DESIGN

A. G. Marshall

EDGE raised in paste to give a heavy rim effect. The upper shaded part of design in Violet, the lower shaded part in Pearl Grey. Light part of design in Canary or Jonquil Yellow. Outline the design in flat Gold. The scroll work in raised Gold, also settings for jewels, the latter to be turquoise, the largest ones about half the size of the drawing.



PLATE DESIGN—A. G. MARSHALL



AFTER PERSIAN MOTIVES—A. G. MARSHALL

TREATMENT FOR DANDELION STUDY

Mary Chase Perry



THE design may be carried out with light coloring, keeping a delicate effect throughout, or with a deep-toned background and rich glowing yellows in the flowers. The latter idea will be carried out in these suggestions, in which the handling of the background plays as important a part as the painting of the flowers themselves.

The dandelions and buds on the upper part of the vase are a pale golden yellow, while those below are deeper and more of an orange in tone. At the bottom they are dark and rich and half melted into the deep ground. Carrying out the same plan, the back-ground is light above, gradually shading into dark browns and greens.

Paint the flowers broadly for the first firing, paying little attention to detail or the multitudinous petals. Make the shadow tones of White Rose or Brown Green, with Copenhagen in the color parts. On the portions of the flowers in full light, use Egg and Albert Yellow, deepening with Yellow Ochre or Yellow Brown. The Greens are Yellow or Moss-greens, Brown and shading Green, for foundation colors, yet carry into them the colors of the flowers or back-ground where they would naturally reflect it. Paint the back-ground at the same time with the floral part, coloring the surface rapidly and simply, having decided well in your mind as to the color values. At the top use Ivory Yellow, Yellow Brown, with a little Yellow Green. Lower down in the design use Sepia and Brown Green, and at the darkest part at the bottom, finishing Brown. Be sure to preserve all the little "clips" of light which give character to the various formations of the plant; keep the silver whorls perfectly clear and soft without niggling. Do not be over-particular about making them spherical in form, as by so doing you will run the risk of giving them a texture of stone instead of soft down.

When the first painting has become thoroughly dry and hard to the touch, deepen the back-ground tones by dusting on dry color. Use for the most part, the same color as the under-tint, except when it needs to be made warmer or cooler, when a little pompadour will bring about the former result, and Russian Green or Copenhagen the latter. Toward the base in particular, strengthen the colors greatly with Brown Green and finishing Brown, with a little Roman Purple near the stems.

You will have to exercise your own taste in developing the color scheme, and many happy little effects, which one could not possibly fore-plan, will come up, which you will do well to take advantage of and preserve.

If the dusting color goes into the leaves and edges of the design generally, it will be all the better for that, as it will help it to melt into the back-ground so that there will be no harsh edges.

If you feel that the design has become too vague, by a crisp touch with a dry brush or one a trifle moistened in turpentine, the necessary accents will be suggested.

Fire pretty hard for the first time, so that the paint will become thoroughly incorporated with the glaze—even at the sacrifice of much of your design. For the second painting deepen the tones which have been lost and glaze to bring the design into harmony. Two firings are usually sufficient when the colors are laid on according to the process described, but if a third, or even a fourth or fifth painting will enable you to

add strength or bring up the general effect and glaze, do not hesitate to do so—being careful, however, to make each successive fire a little less strong than the one before, so as not to weaken the under painting.



"KERAMIC" VERSUS "CERAMIC"

IT may be interesting to those who ask why we use the word *Keramic* instead of *Ceramic*, so we print a letter written some years ago, when the National League of Mineral Painters published a little paper. This letter was written to the editor of that paper.

THE COLLEGE OF THE
CITY OF NEW YORK.

NEW YORK, NOV. 9, 1896.

Dear Madam:

Your letter of inquiry of the 6th inst., was duly received and I reply in haste, at my first opportunity.

If the matter of writing and pronouncing the word you mention was to be determined by its Greek spelling and pronunciation the matter would be very simple. The original word is Greek and the stem is *κεραμικ*, which in English would be pronounced *Keramic*.

The word as we have it is considered an English word, and the English orthography and pronunciation has in the past, and to a great extent in the present, little respect for etymology, *i. e.*, the derivation of a word. As the writing and pronunciation of English words is determined by *good use*, it will be useless for anyone to set up against that good use—even if really bad—as it occurs in dictionaries and the best writers.

Good use in respect to this word in English seems to be undergoing a change. In Webster's old edition the word is given *Ceramic* (from *seramic*), and *Keramic* does not occur. In Webster's latest, *Ceramic* is given and with it the form *Keramic*. In the Century Dictionary both *Ceramic* (from *seramic*) and *Keramic* are given. In the Standard (latest) the word is given *Ceramic* (from *seramic*) and *Keramic* as a variant. It will appear then that the English form *Keramic* the same as the Greek is being established, while formerly only the form *Ceramic* was used.

The use of *Ceramic* (from *seramic*) is, in my opinion, erroneous, and came about in the following way: The Latin C corresponds almost entirely to the Greek K, the Latin using C, an old form of Greek K, with the same sound as the letter K in Greek and English. All Greek and Latin words coming into English and beginning with C, had the sound of S given to C wherever C was followed by *e*, *i* or *y*, and the hard sound of K before *a*, *o* and *u*. Thus Cyrus was pronounced Syrus, Cato—Kato, etc., etc. In this way *Ceramic* was pronounced *céramique* in French with the S sound.

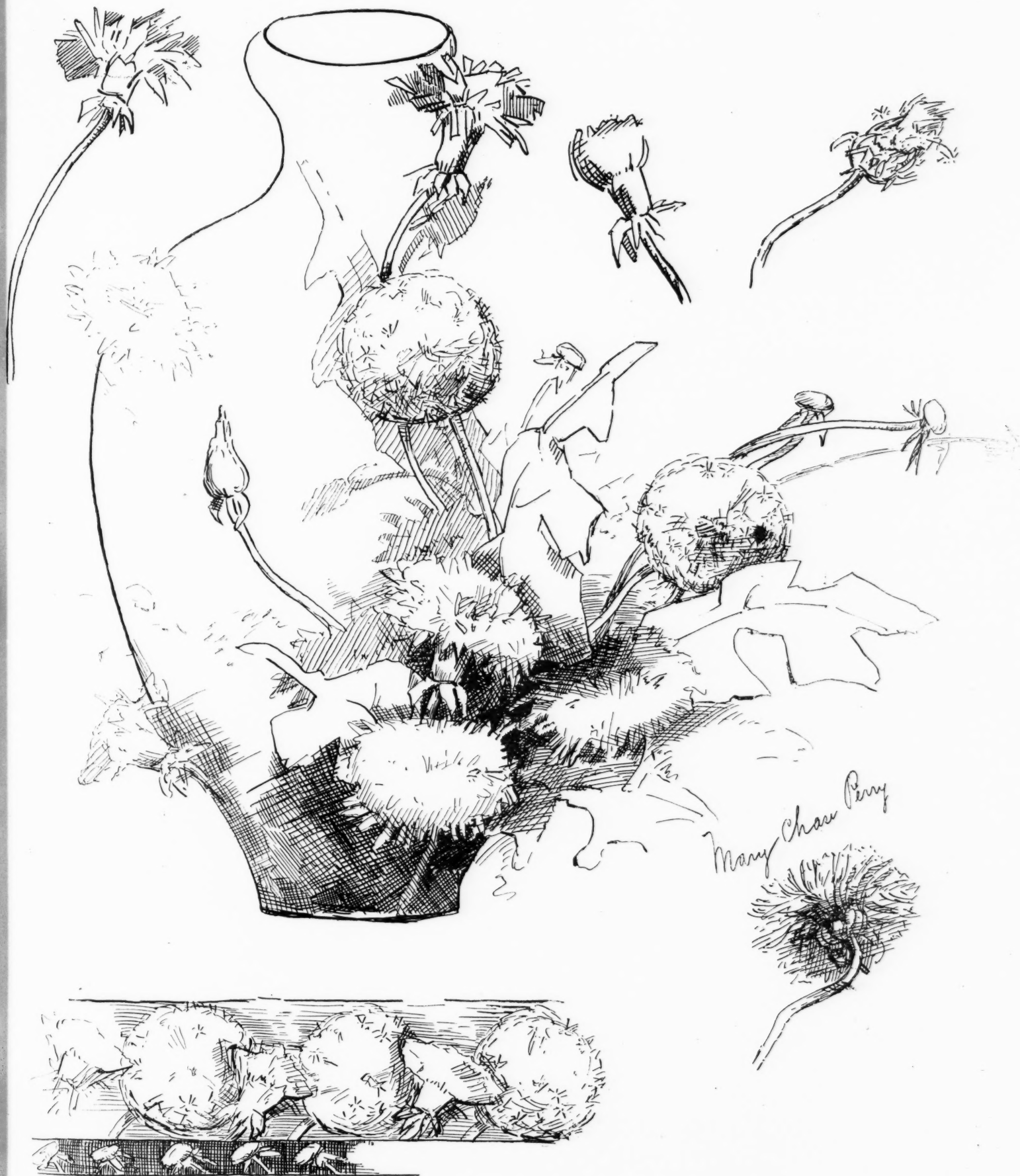
Now, since 1869, in this country, we have been trying in Latin and Greek to restore the original pronunciation, making C in all Latin and Greek words in English have the hard, or K sound, and when possible restoring the original K.

This is really the best I can do in haste.

FITZGERALD TISDALL.



Heraldic colors on china: Gules—carnation; Azure—deep blue-green; Or—canary, gold; Vert—emerald-stone green; Sable—black; Purpure—purple 2; Argent—white, silver; Tenné—yellow red; Sanguine—blood red.



A DANDELION STUDY—MARY CHASE PERRY

CHAPLIN FIGURE—Continued

SECOND AND THIRD FIRE.

(See June number for first fire.)



For your figure comes from the first fire as it should, the flesh tone delicate, the *tender shadow* rather blue, the *reflected light* warmer than the flesh and a little too bright, you are ready to proceed. Cover the figures with the medium as at first. If your flesh tone needs deepening, go over again with *flesh I*; if your *reflected light* comes out too cool, brush *reflected light* over the shadow parts again. Warm up the cheeks, chin, tip of nose, ears and all rosy parts with *pompadour II*, put a little more *reflected light* between eyes and brows, then model all the shadows on the light side of faces and figures with *tender shadow*. On the shadow side model with *cool shadow*, put *tender shadow* again along the edge of the hair, unless that is already too blue. Now stipple, working from *clear flesh* to *tender shadow*, from *tender shadow* to *reflected light* as before. If you find the color blending off too much, wait until a little more tacky. When half stippled, that is when you have gone over the entire surface with the stippler but have not blended completely, strengthen the shadows, adding a little *warm shadow* to the deepest shadows on the Venus, *pompadour II* to the deepest shadows on the Cupid. Model as if painting for the final fire. Then stipple flesh till the texture is perfectly velvety and shows no brush or stippling mark.

Before working up the hair, the background should be laid in again. Cover as before with a thin coat of oil and work in *tender shadow* bringing it over the edges of hair. Model up the hair of Venus with *finishing brown* mixed with just a little *warm shadow*, and in the high lights use a little *yellow brown*, suggest the roses in the hair and touch the pearls with a few touches of *turquoise blue*, *rose* and *yellow*, to give a mellow shadow, leaving a high light on the same side of each, and having the shadows also correspond, remembering that the darkest shadow comes BETWEEN the high light and the edge, never ON the edge. When finishing the hair, blend the outer edges with a side stroke into the background to avoid hard lines and give an atmospheric effect. Where the shadow side of the face meets the hair, work a little *finishing brown II* into shadows on face and across into hair, to bring them together into a vague shadow.

On the Cupid's hair use *canary yellow*, if needed to strengthen the color in high light; shade with *tender shadow* unless already too greenish, then shade with *yellow brown* and a little *finishing brown II*.

If you wish the drapery white, wash a little *local flesh* over the light part that goes over the flesh, *reflected light* on the shadow part and *tender shadow* in the half tones. Stipple, then lift out the high lights with cotton on a stick, strengthen the shadows with the mixture of *apple green* and *carmine II* (making a warm green), use *light violet of gold* in deepest shadows. If you wish the drapery yellow, use *canary* for local tone and *light violet* in shadows. For pink, use *rose* and a little *apple green* in shadows. For blue, use *turquoise green* and a little *yellow brown* in shadows. Always use complementary colors in shading. The three primary colors are red, blue, yellow. No color scheme is complete without all three in some combination. To find the complementary color to any one color, combine the other two.

RED—COMPLEMENTARY COLOR—GREEN, i. c.	BLUE
YELLOW— " " —VIOLET, i. c.	YELLOW
BLUE— " " —ORANGE, i. c.	RED
	BLUE
	RED
	YELLOW

For the wings of the doves and Cupid, use the *apple green* and *carmine* mixture and a little *finishing brown* for strengthening. Work up mirror and bow and arrow with *cool shadow* and *finishing brown*.

The eyes can be worked up with *finishing brown* and *warm shadow*, using a touch of *German black* in pupils. Stipple the lashes and eye brows a little, so they will not be hard. The mouth will need a little more *pompadour I*. Stipple the edges, not forgetting that you need a little *tender shadow* where the red meets the flesh. A little more *red* in the nostrils and ears. Do not forget that the palms of hands and finger tips should be rosy, and the bosoms as well, using *tender shadow* to break it into the flesh.

The third fire is simply for strengthening the work already done. Put on the oil as before and work in just what is needed and no more, warming where too cool, cooling where too warm, deepening and strengthening shadows and color. Repeated fires give softness. Four or five fires are not too many and you will always see something to improve. Be sure your first fire is a *hard* one. Your second can afford to be hard too, even if it fires out the painting somewhat. The rest of the fires need not be more than ordinary.

A last word.—Keep colors soft in tone and AVOID HARD EDGES.



TREATMENT FOR CHOCOLATE POT

DRAW very carefully the design upon the chocolate pot in India ink, leaving the medallions white, tint with a Turquoise Blue the upper band, and the alternate spaces between the dotted lines. To obtain a beautiful Turquoise Blue use a mixture of one-third Deep Blue Green and two-thirds Night Green (Lacroix), then add to the mixture one-fourth flux. This tint is applied to the china, and padded until the color is perfectly even and smooth, then the alternate spaces and medallions are thoroughly cleaned. The top is tinted a solid blue, so also a band just below the gold edge.

After putting a thin wash of gold on the handle, spout, base and top, fire hard, to obtain a perfect glaze on the blue. Then draw the design for all the paste work, then paint in the medallions.

Little roses, or any small pink flower will be correct for the small medallions, and the figures should be daintily painted, making pink the most prominent spot of color. In this instance the woman's gown is pink and the man's coat is ruby (not strongly.) The foliage and accessories are delicately handled, to be in keeping with this French style of decoration.

The small baskets, torches, horns of plenty, wreaths, bow knots and scrolls are modeled delicately in raised paste.

The small flowers in the baskets are entirely in colored enamels. The ribbon which runs through the spaces is in pink, and holds the design together.

The enamel dots are all turquoise blue, a paler shade than the body of the chocolate pot.

Great care must be shown in the drawing, the lines of paste dots with the row of enamel dots between must be straight, and the dots of even size. It is better not to attempt this style at all, than to work carelessly. Be very particular in the use of gold—use only the best and see that there are no ragged lines around the paste. Put another coat of gold on the handle, spout, base and top, for the second firing. Any number of fires will not hurt the blue, and it is better to use three fires for this piece rather than try to finish in two.

HINTS ON UNDER-GLAZE.

[See May Number.]

Chas. L. Volkmar.

PAINTING.—Under-glaze colors assume their proper tone only after glazing, but as the respective values of some colors remain nearly the same, and can be classified, the painting is not as difficult as it may appear at the first moment.

It is important therefore to observe certain rules in choice of colors, for the respective plans of the decoration; for instance, before commencing, one should decide on a scheme of treatment, and not deviate from this arrangement. In other words, classify those colors which will gain but slightly in intensity, and those which will grow dark, and some which will become very intense. The colors changing the least are Yellow, Matt Blue and Red T.

In the second class we will place Dark Brown, Light Brown, Warm Green and Dark Blue or King's Blue and Maroon.

Those colors which become very intense, and consequently difficult to control in their dry state are French Green, Black and Dark Blue or Mazarine Blue and Orange Strong.

To illustrate the above, I will commence with a landscape treatment.

For the sky and distance, use Matt Blue, Red T. and Yellow. These colors will not lose their respective values, or in other words, one will not gain more than the other in the glazing process, consequently produce no discordant notes in the distance and at the same time retain their air qualities. The only one of these colors that will change is Red T. which loses in intensity.

To obtain a sunset effect, the red must be painted stronger, allowing for its partial disappearance. Greys should be made of Matt Blue and Red T. adding a little white. For the middle ground use the same colors with the addition of Dark Brown, King's Blue and perhaps Maroon. Do not expect to get a grey with thin Black, it will fire green. For the foreground, the Warm Green, Black, Claret Brown and Orange are the most suitable. As the French Green will gain a great deal in intensity after glazing, it must be used with a great deal of discretion.

French Green becomes very intense when used heavy, whereas when used in a thin wash, that is reduced with gum Tragacanth, it becomes a very useful color. Be very careful not to use any French Green in the middle ground until the decoration is nearly finished, that is until you have done all possible with a green composed of Yellow and Matt or King's Blue.

It is only by following these rules that a complete under-glaze landscape with aerial quality can be produced.

In marines the same rules must be observed. Never use pure greens in painting water, but compose your water tones with yellow and blue, adding a little black. If it is possible to introduce a pure note of green on a boat, figure or similar object with French Green, it will enhance the grey qualities of the water and so help the decorative color scheme.

Flower decoration should also be painted very simply, although less precaution is necessary than with the previous two mentioned.

I have named already the flowers most suitable for under-glaze. The best result is obtained in treating the background

generally deep in tone. Leaves should be painted first with the composed green I have given in painting marines, and only retouched with thin pure green. Pure green can be used in the background at once, mingled with Claret Brown, Orange and Black.

Do not paint shadows of flowers too strong, but always try to treat flowers as a light mass against a dark ground, and you will be certain to obtain a good result. Remember that you are making a decoration before everything else, and do not calculate to produce much detail. If you desire flowers with detail paint them in the over-glaze process.

Figure decoration is the most difficult of all the branches in this style, as it requires the most interpretation. It is only in the most simple treatments that success can be expected.

In under-glaze painting the handling of the colors should be firm, not thin and not heavier than to give a clear tone of color. A strong outline treatment in finishing will help to give character.

Keep separate water for colors and washing brushes. Water used for thinning colors should always be clean.

When colors work dry or sandy more Gum Tragacanth is required. A little Gum Arabic helps to bind the colors, but the Tragacanth serves as a vehicle, that is, facilitates the handling or carrying the color from the brush to the clay surface.

GLAZING.

A glaze for under-glaze process can be bought fluxed for different degrees of heat. It may be on the lead basis, a borax glaze, or of an alkaline nature. Each glaze will produce a different result in intensity of color.

The glaze may be laid on with a brush, mixing it with Gum Tragacanth water; it also can be applied with an atomizer. Dipping a painted piece is very uncertain. If the painted surface is flat a fine sieve is very useful, but this requires more experience. For glazing with a brush, the following hints may be useful. Take about a tablespoonful of glaze and grind on a clean slab to the consistency of cream and put in a saucer. When decoration is perfectly dry, take a broad camel's hair brush (about one inch) and lay on an even coating of glaze with a light touch. Be careful not to disturb the painting. Commence on one end of the piece and work over towards the other, covering every part as you proceed. A surface less absorbent will require a thicker mixture than a more absorbent one.

It is only by experience that you can perfect yourself in laying on the glaze.

Should there be dead spots after firing, the piece can be reglazed and refired; in this case, however, mix the glaze with water only.

FIRING.

The decoration is now ready for the firing, which is a very important part of the process. Some kilns are more suitable than others. It is important, however, to use one in which the least iron is exposed. The degree of heat in the kiln necessary for the firing depends on the amount of flux in the glaze.

The regular English or French under-glaze colors in the market should be fired to at least deep orange red. A pure orange red or about 2,000° Fahrenheit produces the best results, but I do not know of any of the portable kilns that would stand this heat.



LAMP WITH GLASS GLOBE—MARY ALLEY NEAL

LAMP WITH GLASS GLOBE

Mary Alley Neal



THE lamp here shown is of china, the globe of opal glass, both decorated with yellow chrysanthemums, painted from nature, directly on the lamp. The chrysanthemums being a hardy flower, one can readily do this, as the flowers if well cared for, can be kept fresh for two or three weeks, enabling the decorator to use the same flowers for the successive paintings. The painting for the glass globe differs a little from the painting of the vase, which forms the body of the lamp, as one must remember that it is transparent, and is generally seen with a brilliant light behind it, and every brush mark shows. Draw carefully your design, with lithographic crayon. The colors used are especially ground and fluxed for glass, but, even then, as the opal glass is a very soft body and takes a very light fire, to insure a high glaze you must add extra flux with the colors, and for this use a special soft flux. Grind the colors separately with a glass muller on a piece of ground glass, adding one-eighth flux, use fat oil only for mixing, being careful not to use too much, as the colors blister easily. Now paint your flowers, using the paint thin and as even as possible, using the brush as the petals grow, and model as you paint. For the lightest flowers use Light Yellow, and a few touches of Yellow Brown in centres, shading with a mixture of Dark Yellow and Brown Green; for deeper flowers use Yellow Brown and Soft Red Brown, leaving plenty of light. On the shadow side is a deep red flower with yellow touches, using Silver Yellow, Soft Red Brown and Ruby; for the shadow ones use Yellow Brown, the mixture of Yellow and Brown Green and touches of pure Brown Green. For the leaves and stems use Yellow Green, Grass Green, Brown Green and Dark Green. The globe is now ready for the first fire, which is a light heat, as it is much softer than the crystal glass, and if too much heat is used it will lose its shape. Use only turpentine in painting, as there will be enough oil used in mixing the colors.

SECOND FIRE—Put the background on first, put a smooth even coat of English Grounding Oil on the globe, leaving out the flowers as much as possible. Then pad with a soft pad of china silk until tacky, dust on the top Light Yellow, into Dark Yellow, into Yellow Brown, into Grass Green, into Soft Red Brown, into Dark Brown, which will give a rich shading from light yellow to rich dark red brown. Clean off flowers, stems and leaves, and accent them, using same colors as first painting, except on flowers where Yellow Brown and Soft Red Brown were used. This time paint only with Dark Yellow. Be careful that you clean all particles of paint from the inside of the globe, and fire the second time.

THIRD FIRE—This painting is best done on a lighted lamp, as you can tell then how it will look when lighted. Without the light the background may be rich and dark, but with it, it may be too pale. If so, dust your background as before, blending the colors one into the other, then strengthen the flowers where needed, putting stronger touches on the stems and leaves, washing over some of the flowers with either Yellow Brown or Brown Green, to put them into the background and give perspective.

For the body of the lamp paint the flowers and leaves first. For these use Lemon and Albert Yellow, Yellow Brown, Yellow Red, mixture of Brown Green and Albert Yellow. For the deep red ones, use Blood Red and Ruby. For leaves, use Yellow Green, Brown Green, Shading and Royal Greens.

While the flowers are still wet, paint in your background, beginning at the top with Albert Yellow, into Yellow Brown, into Royal Green, into Blood Red, into Finishing Brown, using Copaiba as a medium, and pad if it does not blend enough; when almost dry, take the same colors and dust on with a piece of cotton. It is now ready to be fired.

SECOND FIRE—Strengthen the flowers where necessary and paint the same colors over background, blending with a pad and fire.

THIRD FIRE—Put stronger accents on flowers, leaves and stems, and if the background needs bringing together, do so, and wash over some of the flowers with background colors to give perspective. When fired, you will have lamp and globe in the same coloring and harmony.



FOR BEGINNERS.

TINTING.

[Continued from June Number.]

IN the June number we gave instructions for tinting with the color in powder form, to be dusted on.

We will now show how the tint may be applied in a wet form, or where oil is mixed with the color *before* it is used for tinting.

In the first place see that the china is absolutely free from dust. By going over it with the hand all particles of dust or lint will be removed, for, even when the surface of the china is wiped with a cloth, there will be lint remaining, and you will wonder "where all the dust comes from."

Have a silk pad, or dabber ready before the work is begun. This is simply a wad of cotton covered with a piece of an old silk handkerchief. Use the ordinary cotton wadding, not the *absorbent* cotton, as that takes out all the oil before the color has a chance to blend. (Mr. Fry recommends surgeons wool.) A fine Japanese silk handkerchief is always good because the silk is pure and finely woven, and does not leave the impression of the threads. Such a handkerchief or piece of silk can be used again and again, as it can be washed with strong soap after it has been soaked in turpentine. (When one has a lot of old silk pieces about the studio the color can be taken out by boiling in soda.) When clean and dry, iron out the wrinkles or creases or they will leave an impression upon the tint. It is better to double the silk over cotton.

All these instructions may seem trivial, but if you start out with your materials and tools in proper condition, no end of trouble will be saved.

If you are using tube colors, take out a sufficient amount upon a palette that is absolutely free from dust, add enough balsam copaiba to make the color drip from the knife, then add a drop or two of clove oil (more if the surface to be covered is large), and thin with turpentine.

Use oil of lavender instead of turpentine if the color has to be held open longer. Mix well and see that the color is perfectly free from any *lumps*. Apply with a large square tinting brush, and then pad the color evenly with the silk dabber previously made.

Try the tint before putting it all on. If it *dries* in spots and will not blend, add more balsam copaiba and clove oil. If it seems very *tacky*, and sticks to the dabber in little spots and will not blend, there is probably too much balsam copaiba, so add another drop of clove oil and a little turpentine to make it flow over the china better.

Too much clove oil will keep the color open too long,

and it will become dusty before it dries; only a little clove oil is necessary, usually one-fourth of the quantity of balsam copaiba.

Of course when the surface is larger, the color must necessarily contain more oil, or it will dry before you can blend it properly.

The same rule holds good for the *powder* colors, when you wish to tint in this way, naturally they will require more oil and more grinding. They must never look "grainy," but must be as smooth as the tube colors.

○ ○ ○

LUSTRES.

Lustres are liquid colors made on the same basis as liquid bright gold. They all look much like the latter before firing, being, with the exception of *orange* and *brown*, of a light golden brown color. They can be used just as they come in the bottles, unless they have thickened up, when it is necessary to thin them with *essence* which comes for that purpose. Lavender oil can also be used, putting it into the bottle with the lustre. Be careful not to use too much as it will make your color very delicate.

For brushes you will need the largest size square shaders, and a few small square shaders for small spaces. If possible keep a separate brush for every color, marking the handle with the name. If you must use the same brush for two lustres, clean carefully in turpentine first, then in alcohol, and dry thoroughly before changing. *Yellow* and *rose* must have a brush to themselves, as they are the most sensitive of all lustres.

Put on your lustres just before firing. If this is not possible, dry immediately in the oven; be careful not to dry too hard, as it will injure the lustre, causing it to flake off in places. Put on the lustre with a broad quick stroke and avoid going over it as much as possible, it will smooth itself somewhat. When you want a delicate smooth tint, use a soft silk or chamois pad until tacky. It is well to warm the china a little before putting on the lustre, as that prevents somewhat the dampness, which often causes little white spots. Slight warming also makes the lustres blend better.

As a rule a smooth tint in lustre is not particularly desirable, as the changing hues are produced by varying depth of color. Lustres are best used in strictly conventional work, as the colors are not reliable enough for naturalistic painting, though sure to make a beautiful effect in conventional decoration, whether it comes out as you expect or not. Gold is very effective with lustres, as are also black outlines. When the lustre is thoroughly dry, flat gold or raised paste can be put on it before firing, but it is always best, when convenient, to fire the lustre first. In the succeeding articles we will treat each color separately, telling something of practical use to the decorator.

Lustre is most effectively used sparingly on table ware. Use in borders only, as it wears the same as gold, not being absorbed into the glaze, as colors are. Do not use Belleek, if you want brilliant strong colors. Almost any color is liable to turn a dull lavender on it, with the exception of the shell-like table ware, and this is liable to come out without any glaze at all. Occasionally lustres on Belleek come out beautifully, but you are surer of your effect on white china. If you are not anxious for a high lustre, or if you do not mind a matt finish, you can take your chances with Belleek, not otherwise.

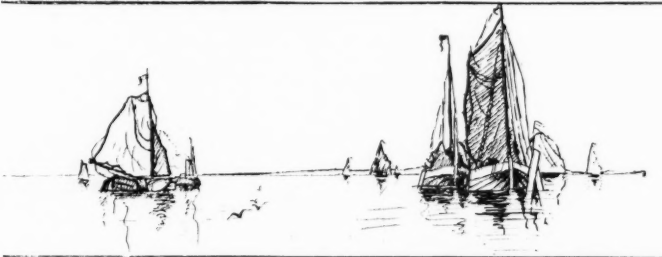
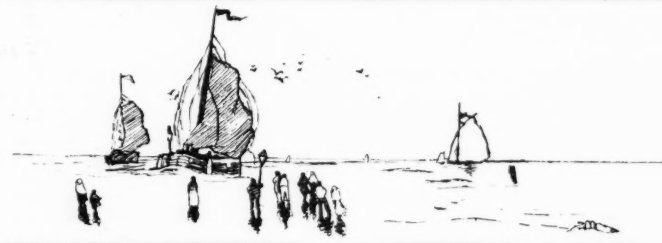
If you begin to work in lustre, you must learn to "possess your soul in patience," for even after you think you have

learned all there is known on the subject, you are liable to meet with constant surprises. However there is a way to remedy every mistake, and when you are at a loss what to do write to us and we will tell you in the Magazine. Sometimes the lustres are a pleasant disappointment, for the colors are seldom ugly, even when not what you expected, and sometimes they are more beautiful than you imagined they would be. Let your motto be "Patience."

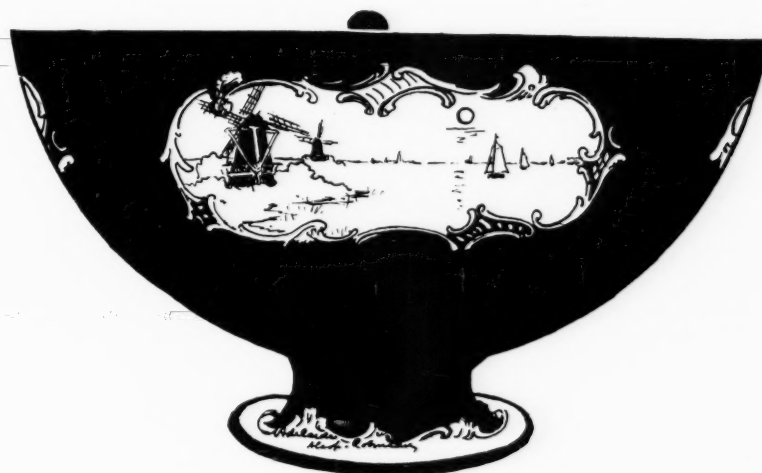


DELFT LANDSCAPES

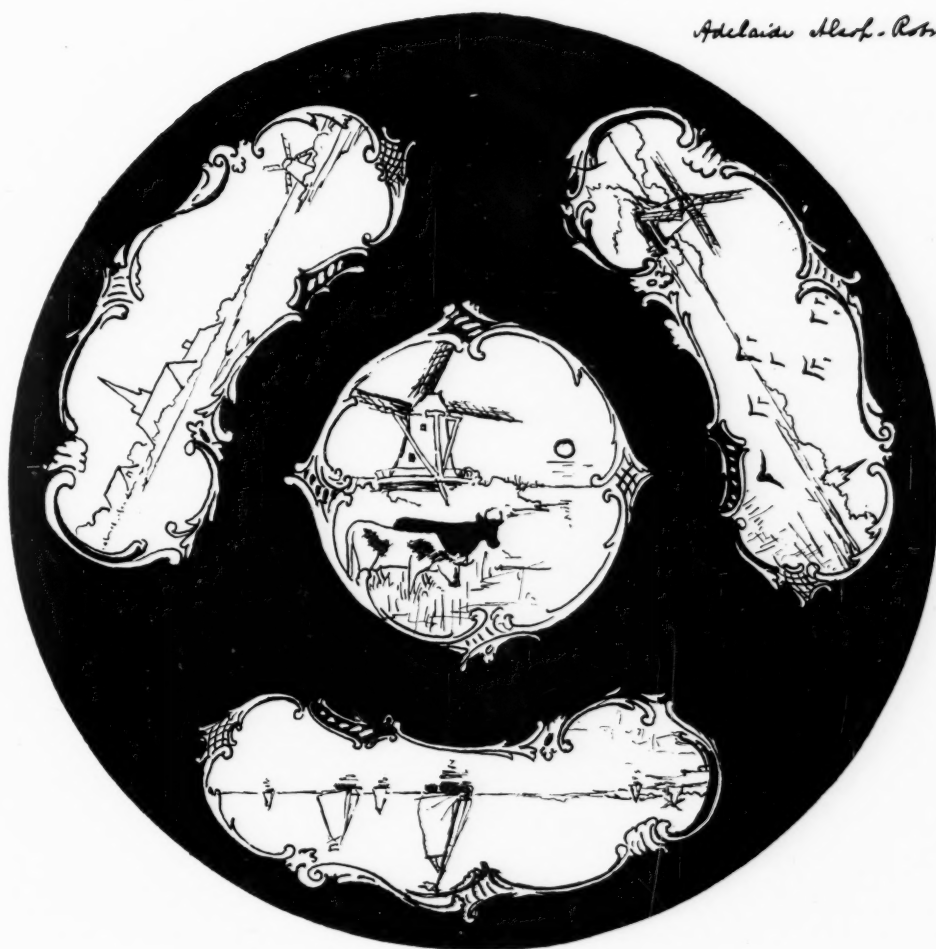
HERE are some little landscapes to be painted in blue and white, underglaze or overglaze. But we want to suggest another treatment, and that is to paint them in lustres outlined in black. You cannot imagine how charming an effect can be gotten in this way.



In the cup and saucer design, for instance. Paint the body with Dark or Light Green, Pearl Grey, or Steel Blue used thin. When dry paint the scrolls in the same color darker. Use for skies Blue Grey thin, leaving white streaks for sky and also leaving the moon white. Use Dark or Light Green for grass and trees, Blue Grey on sails of boats, Brown for boats, Brown, Orange and Yellow for houses, wind-mills and cows. Outline all in Black paint. After using one color wait till dry, and clean off with knife where it runs over the drawing, before putting on the color next to it. The birds should be in black paint. These can be done in one fire.



Adelaide Hlop. Robinson



DELFT LANDSCAPE DECORATION FOR CUP AND SAUCER

ANSWERS TO CORRESPONDENTS

ROSE STUDY IN PEN AND INK. This is in many ways an improvement on the first drawing sent. It is stronger and simpler. Study the individual character of leaves more; they have serrate or saw tooth edges and should be drawn in broken lines. Your shadow lines in background should be made up of short broken lines rather than long, continuous ones. Be sure and have your stems come from some possible place. If you have a bunch of roses, the stems must necessarily come together, and even if not shown in the drawing should be indicated by the direction of the stems seen. Do not let the shadow run around a flower in a margin. It gives the effect of the flower being held close to something to throw so strong and marked a line, and the drawing of the flower itself shows that this is not the case.

STUDY OF LEMONS IN WATER COLOR. When yellow lemons are wrapped in tissue paper, the paper is yellowish where it touches the lemon. White in high light, violet in half tones, and deep shadows are sometimes violet and sometimes greenish. Study your object closer, and avoid hard edges, let the outline be *lost and found*. If you observe carefully you will find this is the case with your original lemon study. Try to keep your color clear and not let it get muddy. Paint what you see, not what you think. If you use wet paper as recommended by Mrs. Nicholls in the May number, you will find it easier to avoid hardness. The shadow of the lemons on the wall could not have been brown. They must have been greenish or violet.

MRS. CHARLES A. The cause of your paste for raised gold turning greenish is the steel palette knife. An old steel knife which has been used for colors or gold is liable to discolor the paste; usually, however, it will fire yellow again. If you use a horn palette knife you will not have this trouble. The No. O Petite makes a nice size. Be sure and select a limber one. The stiff ones are more liable to break or split.

MRS. THOMAS S. We will have plate and cup and saucer designs in every number, and hope you will find as many suggestions as you need before September. We do not like vellum for tableware as it is apt to hold the grease or food stains. Tableware should have a glaze especially for the center of plates. We should advise using Ivory Yellow if you wish a cream tint then you can use your old ivory effect in the border if you desire. However, unless your friend would be disappointed, we would advise white centers, using some of the color schemes suggested with our border designs. It is considered more *au fait* now to have tableware with white centers and the same design and color for the dozen pieces. It would hardly be worth while for you to rent designs as the magazine will have as great a variety as you need. One of the oriental borders in gold, color or enamel would make a rich and effective design for your wedding gift.

MRS. R. J. R. We will be pleased to criticize your ivory miniatures for you at any time and answer any questions in regard to the manipulation of the ivory, colors, etc. There will be no charge beyond the expressage. Our publisher played a practical joke on the editors in saying to enclose a stamped envelope for immediate reply. We can only promise to answer through the magazine, for we are very busy and in answering this way we can help many besides the one who asks for information. When sending the ivories, ask about the points which you find difficult to understand and we will give you an article on ivory miniature in the next number of the magazine if sent in time. Any question to be answered in the next number must reach us before the fifth of the month, *i. e.*, to have a question answered in the August number it must be received before the fifth of July.

MRS. J. C. V. We hope your club will join the National League and try its course of study. In the June number we mentioned two publications of Keramic interest by Miss Kingsley and Mr. Barber and sent you the address of Mrs. Wait. Write to "Brentano's," Union Square, N. Y., for a list of publications on china and pottery. As we hear of any new works on the subject, we will let you know through the magazine. We wish your club all success.

MRS. ARTHUR E. G. Beside the specific treatment of the tankard design in the first two numbers, you will find articles on lustre work in every number which will acquaint you thoroughly with the manipulation of the color.

MISS H. E. B. STUDY OF NARCISSUS IN PEN AND INK. Unless conventionalized, flowers should be drawn and used as decoration in the order of their growth. The Narcissus is a flower, one of the chief characteristics of which is its stiffness. Thus, the tulip, the jonquil and other flowers of the same manner of growth, look much better if the character is kept and if used on a vase or pitcher should be drawn as if growing stiffly up from the base. In drawing with pen and ink, block in the forms squarely as much as possible. A curve indicated by several straight lines has much more character than a continuous curved line. Do not cross-patch your drawings. Make your shading lines follow the curves of your flower, or if making a mass of shadow draw all lines in the same direction, and have all shadow lines drawn at the same angle, not one part slanting to right, another to left, some up and down and some horizontal. Draw things as you see them, not as you know them to be.

Get the masses of light and shade and general effect first, the details afterward. Do not see *too much* detail, put in only *necessary* detail. A bunch of Narcissus looks better held straight up, than it would bent sidewise. A few strong shading lines are better than many fine ones. Draw rather heavily and firmly for reproduction. Be careful that your stems come from some specific flowers and do not look as if tacked on anywhere. Do not draw *anything* not conventional *out of your head*, but have the natural object before you so you can refer to it and see that you are right. Get every flower, leaf and stem in its exact relation to every other leaf, flower and stem in the bunch. You seem to have a natural talent, but you need good instruction and we will be glad to do what we can for you. Your drawing is not weak but could be stronger.

SCROLLS. The chief fault with amateur scroll work is the *broken back* effect of the curves. A scroll to be agreeable to look at, should have no jerks in it, should flow evenly, should not branch off at the wrong spot. One curve should start from another at a tangent. If you are using a scroll border with flowers do not let the scrolls wander aimlessly down into the painting. Let the flowers come from under the border. Flowers and scrolls should not be combined in painting unless the flowers are conventionally used.

MRS. M. C. A. The lustres you see advertised in our magazine are the best. They come in liquid form in vials of different sizes according to the amount desired. They are used directly from the bottle and seldom require thinning. When they do lavender is preferable to essence as the latter sometimes makes the lustre "creep." You will find an article on their application in the current number. Paste and enamel can be used upon lustre when dry before firing, but it is preferable to fire first. The same is true in regard to gold. They require the regular china color firing and can stand a *hard* fire.

ABOUT GLASS. The safest glass for the amateur to decorate is the Bohemian glass. The Baccarat glass is also fairly safe. The glass needs a very careful light firing, hardly more than a rosy glow in the kiln. It would be best to experiment first with some broken pieces to find the desired degree of heat. Gold fluxed for china can be used on paste for glass but a special glass gold must be used directly on the glass. Hancock's paste for china can be used for glass but you need special glass enamels and colors. There are no houses which carry a regular line of glass for decoration, but if you desire we will select pieces for you, if you specify what you wish, and send to you on receipt of price. The different colors need so little variation in firing that it is hardly necessary to go into that. If you can fire a piece of glass so that any color glazes without melting the glass you are safe to try the other colors at the same degree of heat.

In regard to the tinting. If you put it on and blend before putting on your paste you should have no brush marks showing. If you are using deep color, paint it on thinly and with a little oil then rub in some of the powder color with a bit of cotton, then clean edges for the paste.

MRS. C. L. M. In regard to paste clippings after firing. It is caused by the paste getting fat. Sometimes toward the last of the paste mixed it begins to get heavy and fat. This is liable to chip after firing especially if it does not dry quickly and without a shiny look. If you are putting paste and enamel over dusted color, it is best to clean out where the design is to go after firing. Most colors will make the paste roll up.

Hard Enamel—aufseitzweis, will stand any number of fires. The soft enamels are safest applied for the last fire, though it is generally safe to risk two fires. Both enamel and paste can be built up after firing if it is necessary, but it is best to do this before firing after the modeling is dry. If you wish to make squares or diamond shaped ornaments or any other form, lay it in as smoothly and as high as it will go, then when thoroughly dry go over the enamel a second time. If it comes out of the fire uneven, you can fill in the enamel and fire again.

You will find fat oil and lavender better to use for both enamel and paste, than fat oil and turpentine, if you wish to do much modeling. The Fry's medium for color makes a good medium for enamels used flat. Use less fat oil when it is old and thick. The effect of over-firing most colors is a fading out in depth. Your dusted tint will be smoother if the oil is dabbed first before letting it stand ten minutes, then dusting in the color.

